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# Song-Roundels

— *and* —

# Games



16188

BY

HENRY SUDER

SUPERVISOR OF PHYSICAL CULTURE  
CHICAGO PUBLIC SCHOOLS

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KOHLE NOON

To our children this book  
is affectionately dedicated,  
by Henry Suder.

## PREFACE.

During a number of years educators in all parts of our country have endeavored to make games more popular, and to some extent good results have been obtained. Games are played by children as well as adults in the numerous private and public gymnasiums and on the play grounds which city and school authorities have provided for the general public.

In these gymnasiums and play grounds one finds children of various physical conditions, some strong and some weak, and it therefore follows that when games are played without system and supervision, the strong eventually become the main participants and the benefits which should be shared equally by all are reaped by the strong alone.

It is, therefore, apparent that some one is needed to supervise, guide, and introduce games, and to do this he must be interested in the work, must understand the games, and must have played them himself.

And it is as a guide to these instructors that I have conceived the idea of arranging and composing the games found in this little book.

The games herein contained are song-games, roundels (Reigen), accompanied with vocal music, class, competitive, and antagonistic games. Some of the songs I translated from the German, others are original, but all are written to well known melodies. To some extent the games are graded, but, on the whole, I have left it to the judgment of the instructor to select those suitable for his purpose.

This book certainly makes no pretence of exhausting the category of games and roundels, yet I hope it will find friends among educators and serve the author's purpose, that of popularizing the systematic playing of games.

I here take the opportunity of thanking all my friends and colleagues, especially Carl A. Cobelli, for the kind assistance they have given me in arranging these games.

HENRY SUDER.

Chicago, July, 1904.

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## CLASSIFICATION OF GAMES.

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## SEVENTH AND EIGHTH GRADES.

NOTE—The teacher may repeat some of the games of the Fifth and Sixth Grades before beginning new games.

All song-roundels, all class games, as well as antagonistic and ball games. The competitive games enumerated for the Third and Fourth Grades will be found interesting for the pupils of the Seventh and Eighth Grades, also.

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## HUNTER AND DOG.

O, I am a hun-ter with dog and with gun—hal-loo! We  
are on the way at the ris-ing of sun—hal-loo! The  
geese in the air and the ducks in the pond, The snipes and the part-ridge in  
field we hunt, hal-loo! bang, bang, bang, bang, hal-loo! bang, bang, bang, bang!

### STANZA II.

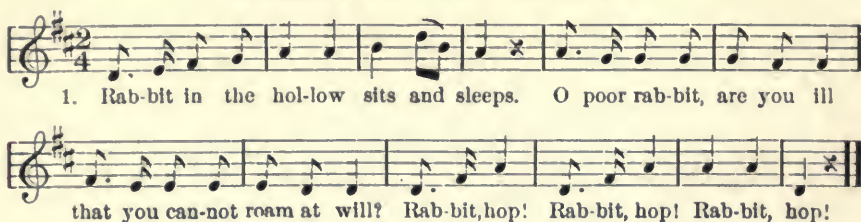
O, I am a hunter with dog and with gun—Halloo!  
We are in the forest at rising of sun—Halloo!  
We are hunting the coon and the fast trotting hare,  
The cunning red fox and the slow trotting bear,  
Holloo! bang, bang, bang, bang!  
Holloo! bang, bang, bang, bang!

### GAME.

The children are arranged in a flank circle, with hands joined. The circle moves in one direction, while the hunter and his dog (two children chosen from the number playing), move in the opposite direction on outside of circle. The children are given the names of animals indicated in the song. All sing the song, and at the mention of the animals' names the children representing these animals run out of the circle, imitating the animals' movements. Thus in the first stanza the children representing ducks, snipes and partridges run out with waving arms upward and downward in the sideward position.

At the first "bang" the dog gives chase to the children outside of circle, catching as many as he can; at the last "bang" the hunter assists the dog but is privileged to but one child. Those caught must seat themselves on the floor within the circle. The others rejoin the circle. After both stanzas have been sung, another hunter and dog are chosen and the game begins anew.

## RABBIT IN THE HOLLOW.



### STANZA II.

Rabbit, of the dog beware to-day,  
For his teeth are sharp, I say;  
You would better run away,  
Rabbit, run! Rabbit, run! Rabbit, run!

### STANZA III.

Rabbit, from the hunter quickly hide,  
He will kill you with his gun,  
If you do not hide and run.  
Rabbit, hide! Rabbit, hide! Rabbit, hide!

## GAME.

### STANZA I.

The hollow is formed by a number of children arranged in a circle, who, with joined hands, march and sing the song. One child, the rabbit, sits in the center, eyes closed. At the words "Rabbit hop!" the rabbit quickly jumps up and hops around. Meanwhile the children in the circle may stand still or march on. At the end of a stanza the rabbit selects one of the children to exchange places with him.

### STANZA II.

Like Stanza I, but at the word "run!" the rabbit runs about within the circle.

### STANZA III.

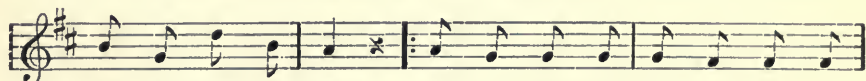
Like Stanza I, but at the word "hide!" the circle contracts as if to hide the rabbit. The joined hands of the children are raised upward.

1-2 grade

## GOOSE THIEF.



1. Fox, the farm-er's goose is sto - len, Did you steal it, say?



Did you steal it, say? You were near the barn, I saw you,



Just the oth - er day. There stands the fox in shame,  
And he de - serves the blame.

### STANZA II.

Fearful is the farmer's dander,  
Deadly is his gun,  
So give up the stolen gander,  
Or your race is run!

### REFRAIN:

There stands the fox in shame,  
And he deserves the blame.  
There stands the fox in shame,  
And he deserves the blame.

NOTE.—The first two stanzas to be sung in succession. The refrain to be sung only after the second stanza.

An uneven number of children walk with hands joined in a circle and sing the first and second stanzas. At the words "Or your race is run" each runs for a partner. The one who is left is the goose-thief. All walk towards him and, pointing at him, sing the refrain.

## FROGS AND BIRDS.



## THE FARMER IS COMING.

1. The farm - er is com - ing, the farm - er is here! With  
ap - ples ripe and pears and plums and oth - er fruit to  
town he comes; The farm - er is here, The farm - er is here!

The image shows three staves of musical notation in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across notes. The first line of music ends with a double bar line. The second and third staves continue the melody and lyrics, with the third staff also ending with a double bar line.

### STANZA II.

He plows and he sows and he sings in the field,  
And when the grain is ripe in fall,  
He comes to town to sell it all;  
The farmer is here,  
The farmer is here.

### GAME.

Two ranks, facing each other, stand four feet apart, singing the above song. At the words "with apples ripe" the first of each rank join hands and hop through the center, taking place in rear of their respective ranks.

At the words "the farmer is here" all may clap hands; then the next couple follows. This is continued until all are in place again.

NOTE.—Hopping may be done either sideways or forward.



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## SIM SERIM.



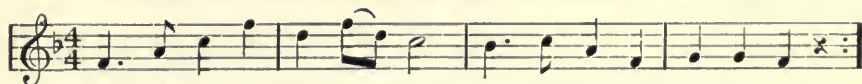
1. I am a mer-ry lit-tle boy, Sim ser-im sim sim sim; These  
ex-er-cis-es I en-joy, sim ser-im sim sim sim. I  
wish you all to fol-low suit in move-ments I shall ex-e-cute,  
sim ser-im sim sim sim sim, sim ser-im sim sim sim.

## GAME.

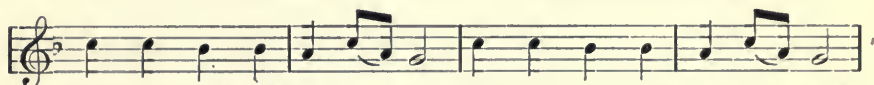
The children are arranged in a circle, hands joined. One selected by the teacher, stands in the center. At the first eight counts all except the center, who remains in place, step sideways with follow-step. At "sim serim" the center pupil practices an exercise and all others follow his example. At the next eight counts walk sideways with follow-step. At "sim serim" the center shows the same exercise and the others follow. At the words "I wish you all to follow suit" all except the center, who remains in place, execute one-quarter turn and march in flank circle. At the last word all turn towards the center. At "sim serim" the center practices a different exercise and all others practice the same. Then the center steps into the circle, and another is selected, who has to show new exercises.

NOTE.—The center alone may sing the song, while the others sing the chorus.

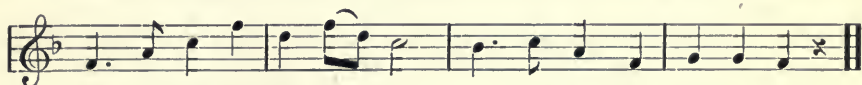
## TWO BY TWO WE MARCH AND MARCH.



1. Two by two we march and march, Turn a-round and form an arch.



Bend your knees and jump to stand, Strad-dle legs, trunk for - ward bend,



Raise your arms and face a - bout, tip - toe stand, or you are out.

### STANZA II.

Two by two we join the hand,  
Circle round, then frontward stand.  
Raise left leg and hop on right,  
Bend trunk forward, close feet tight,  
Raise your arms and face about,  
Kneel with grace, or you are out.

### STANZA III.

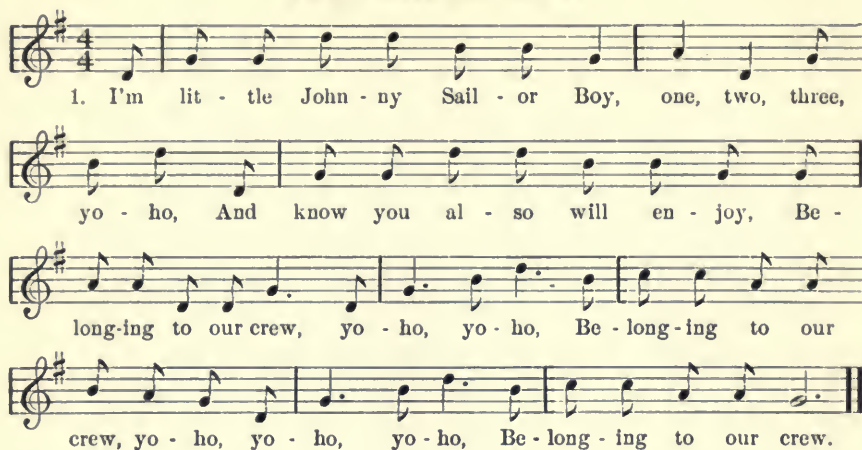
Two by two we frontward turn,  
Hopping-step you next must learn.  
Bend trunk sideways, try your best,  
After this you all may rest,  
Raise your arms and face about,  
Forward lunge, or you are out.

### GAME.

The children are arranged in ranks of two, hands joined or arms crossed to a chain, etc. The column may march up and down or in a circle, as space permits. In a classroom the circle is perhaps the best. The exercise may be arranged to suit the text, as for instance: During the first two measures (8 counts) the pupils march, during the next two they stand, forming an arch, or they may march on, forming an arch at the word "arch." The first four measures are repeated. At the words "bend your knees" the knees must be bent, at "jump to stand," "straddle legs" and "bend trunk forward," etc., the corresponding movement is to be executed.

NOTE.—In a classroom not all the pupils can take part at the same time; those who do not exercise ought to stand along the wall, singing and be prepared to take the place of those exercising.

## THE SAILOR BOY.



1. I'm lit - tle John - ny Sail - or Boy, one, two, three,  
yo - ho, And know you al - so will en - joy, Be -  
long - ing to our crew, yo - ho, yo - ho, Be - long - ing to our  
crew, yo - ho, yo - ho, yo - ho, Be - long - ing to our crew.

### STANZA II.

Now clear the ship, the gangway free,  
One, two, three, yoho.  
Come quickly, who will sail with me,  
As one of our crew.  
Yoho, yoho,  
As one of our crew, yoho,  
Yoho, yoho,  
As one of our crew.

### STANZA III.

"Heave anchor!" sounds the captain's cry,  
One, two, three, yoho.  
And hoist the stars and stripes on high,  
The pride of our crew.  
Yoho, yoho,  
The pride of our crew, yoho,  
Yoho, yoho,  
The pride of our crew.



STANZA IV.

When we at sea a vessel spy,  
One, two, three, yoho.  
We give the signal "ship ahoy,"  
And cheer the passing crew,  
Yoho, yoho,  
And cheer the passing crew, yoho,  
Yoho, yoho,  
And cheer the passing crew.

GAME.

Any number of children form a front circle, facing the center. One, the sailor boy, stands in the center. All stand in side-straddle position, hands joined.

STANZA I.

The sailor boy sings the first and third lines of every stanza. All sing the remaining lines. At the words "And know you also will enjoy," the sailor boy selects a number of children who form a second circle within the first. The outer circle is again closed, and at the words "Yoho, yoho," etc., bend knees and trunk alternately, imitating the movement of a ship. Instead of the last movement the following may be taken: Hop forward on left leg, right leg raised backward, hands placed on right hip; then change by hopping on right leg, left leg raised backward, hands placed on left hip.

STANZA II.

Like Stanza I. At the words "Now clear the ship," the children swing their arms as though moving things out of the way. At the words "Come quickly who will sail with me," a few more of the outer circle may join the inner circle. At the words, "Yoho, yoho," see Stanza I.

STANZA III.

Like Stanza I. At the words "'Heave anchor!' sounds the captain's cry," the children of the inner circle move their arms as though pulling up the anchor. At the words "And hoist the stars and stripes," etc., the children of the outer circle move their arms as though hoisting the flag. The movements are continued till the stanza is ended.

STANZA IV.

Like Stanza I. At the words "Ahoy," all children shout "ahoy" through their hands. At the words "And cheer the passing crew," the children wave hands (greeting). At "Yoho, yoho," see Stanza I.

## THE TEACHER.



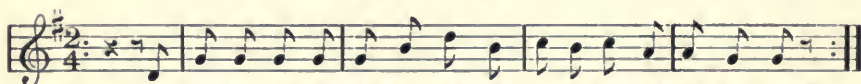
1. The teach-er, the teach-er knows how to play a game, We fol-low, we



fol-low and try to do the same, Tra la la, tra la la, we



try to do the same, Tra la la, tra la la, we try to do the same;



And he who does it with most grace May quickly take the teacher's place.

## GAME.

A number of children form a front circle facing outward. Hands are joined. One of the participants, the teacher, stands in the center. With the song the children walk sideways with follow-step, left or right. At the words "we follow, we follow," they face about, join hands, and continue walking. At the words "Tra la," the teacher takes a pose and the pupils quickly follow. At the repetition "Tra la" the teacher takes a second pose which the children again follow. At the words "And he who," etc., the teacher selects one of the children to exchange places with him. Each successive teacher must take new poses.

## PLAYING IN THE GARDEN.



1. We're play-ing in the gar-den up-on the lawn so green; We're mov-ing in a



cir-cle and you shall be my queen. O, dear sis-ter, come and see,



dance a mer-ry round with me, as in days of sun-shine the mer-ry bee.

We're singing, dancing, jumping,  
And joining hand in hand,  
No one will leave this circle  
Till he is told to stand.  
O, dear sister, come and see,  
Turn and jump around with me,  
As in days of sunshine the merry bee.

## GAME.

### STANZA I.

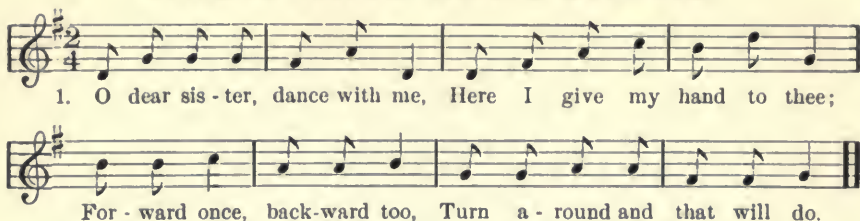
Arrange two circles, one within the other. Twelve children form the outer and four the inner circle. All march sideways with joined hands. At the words "O, dear sister," the children of the inner circle select a partner from among those of the outer circle and dance about. The pupils not chosen from the outer circle remain in place, singing. The singing may be accompanied with clapping of hands. The four children chosen now form the inner circle, and the play goes on.

### STANZA II.

Like Stanza I, but at the words "O, dear sister," the outer circle will kneel on one knee, arms raised to a certain position, or clap hands as in Stanza I.

NOTE.—The first two measures (8 counts) may be executed by follow-step sideways, the next two by walking forward, hands always joined. In the second Stanza a changing step may be practiced during the first two, and light clapping during the second two measures. The outer circle may move to the left, the inner to the right.

# O DEAR SISTER, DANCE WITH ME.



## STANZA II.

That was very nicely done,  
And we all enjoyed the fun.  
Forward once, backward, too,  
Turn around and that will do.

## STANZA III.

Now, once more the pretty game;  
All the children like the same.  
Sideways once, back to place,  
Turn around with easy grace.

## GAME.

A number of children are arranged in two opposite front ranks, A and B. About 8 steps between the ranks. Hands are joined.



## STANZA I.

1. Rank A forward with change step.—16 counts.  
Then join hands with opposite member.
  2. The couples step sideways and swing other leg sideways in front of body (all in the same direction), then repeat same in opposite direction.—8 counts.
  3. Rank A executes a continuous turn back into position.—8 counts.
- REMARK.—This turn may be executed with or without change step.

## STANZA II.

1. Like Stanza I, but rank B move forward with change-step.

### STANZA III.

1. Both ranks move forward with change step.—8 counts.  
Then couples join right hands and circle once around with change step.—8 counts.

2. Like Stanza I.—2—8 counts.

3. Both ranks execute continuous turn back into position.

REMARK.—This turn may be executed with or without change step.

### WHEN GIRLS MEET BOYS IN MERRY ROUND.



1. When girls meet boys in mer-ry round, mer-ry round, mer-ry round, They



pass the time with dance and song. Dance, dear sis-ter, dance, dear sis-ter,



dance, dance, dance. dance. The chang-ing step was nice-ly done,



nice-ly done, nice-ly done, For grace and beau-ty both were shown.



Dance, dear sis-ter, dance, dear sis-ter, dance, dance, dance.

### STANZA II.

When boys meet girls in merry round, merry round, merry round,  
They love to have a hop and song.

Hop, my brother, hop, my brother, hop, hop, hop.

Hop, my brother, hop, my brother, hop, hop, hop.

The hopping feat was nicely done, nicely done, nicely done,

Agility and strength were shown,

Hop, dear brother, hop, dear brother, hop, hop, hop,

Hop, dear brother, hop, dear brother, hop, hop, hop,




### STANZA III.

This is indeed a pretty game, pretty game, pretty game,  
Come let us all repeat the same.  
Dance, my sister, dance, my sister, dance, dance, dance.  
Hop, my brother, hop, my brother, hop, hop, hop.  
The exercise was nicely done, nicely done, nicely done,  
For strength and beauty both were shown.  
Dance, dear sister, dance, dear sister, dance, dance, dance,  
Hop, dear brother, hop, dear brother, hop, hop, hop.

### GAME.

#### STANZA I.

A number of boys and girls, arranged alternately in a flank circle, hands joined, march forward. At the words "Dance, dear sister," all face towards center and each girl circles  with change-step around her neighbor to the left.

At the words "The changing step was nicely done," all turn to flank circle and march forward. At the words "dance, dear sister," in the second part of the stanza, the girls move toward the center with glide-step, one arm raised gracefully obliquely upward and the other downward; at the repetition of the words the girls return to circle. While the girls are exercising the boys remain standing in place or posing.

#### STANZA II.

Like Stanza I, but the boys exercise with hopping-step, raising one leg forward crosswise. At the words "hop, my brother," in second part, they move toward the center with skipping-step.

#### STANZA III.

Like Stanza I, but the girls move to the left and circle around the boys left and right.

REMARK.—The circling is done like "grand right and left" in a quadrille.

At the words "hop, my brother," the boys do the same with hopping-step. At the repetition the girls move towards center with glide-step and the boys move in flank circle with skipping-step, and with facing about, return.

## THE SEASONS.

1. { When na - ture a - wak - ens to life a - new, And  
'Tis then that the air is so soft and clear, And  
blos-soms with flow-ers of ev - 'ry hue, 'Tis spring - time.  
birds build their nests, and the buds ap - pear, In spring - time.

### STANZA II.

The summer days fill us with rare delight,  
For they are so charmingly long and bright.  
Hail summer!  
I dearly wish summer were here to-day,  
For then on the lawn we should dance and play,  
Oh, summer!

### STANZA III.

When autmn has tinted the leafy wood,  
There's ripe mellow fruit, and it tastes so good,  
In autumn!  
Not one of the seasons that makes the year  
Give greater enjoyment or better cheer,  
Than autumn.

### STANZA IV.

In winter we coast on the fleecy snow,  
And over the glittering ice we go,  
In winter!  
We revel in pleasure, we shout and sing,  
While merrily round us the sleigh-bells ring,  
In winter.

### FANCY-STEP ROUNDEL.

The children, 16 or 32, are arranged in a flank circle, which is divided into groups of four. Each member of the group representing spring, summer, autumn and winter, respectively.

The children march left around the center, hands on hips.

### STANZA I.

1. Waltz-step with graceful swinging of arms to left and right.—16 counts.
2. At the words " 'Tis springtime," all face towards center and pose.

#### POSE.

Raise arms upward, bend trunk slightly forward, place left leg backward and bend right knee, remaining 8 counts.

3. The pupils representing spring turn inward and waltz toward the center, forming an inner flank circle, while the outer circle waltzes forward.—16 counts.

4. At the words "In springtime," pose as above, but to opposite directions. (Fig. 1.)

### STANZA II.

1. Like Stanza I, but outer and inner circles move forward with change-step, hands on hips.—16 counts.
2. At the words "Hail summer," pose.

#### POSE.

Turn towards the center, raise left arm forward obliquely downward, right arm over head; touch arms curved, place right foot backward, right knee bent, trunk bent slightly forward.

3. Like Stanza I-3, but summer moves into circle with changing-step and joins spring, thus forming two inner circles.—16 counts.

4. At the words "Oh, summer," pose as above, but vice versa and to (Fig. 2) opposite direction.—8 counts.

### STANZA III.

1. Like Stanza I, but with hop-step, crossing right (left) foot forward, hands on hips. (Pupils in center may join hands.)
2. At the words "In autumn," pose.

#### POSE.

Left arm to a semi-circle over head; right hand on hip; place right foot forward, bend head slightly backward.

3. Like Stanza I-3, but autumn moves into center with hop-step and joins spring and summer, thus forming three inner circles (Fig. 3)—16 counts.

4. At the words "Than autumn," pose as above, but vice versa and to opposite direction.—8 counts.

### STANZA IV.

1. Like Stanza I-1, but with glide-step, one arm raised forward
  2. At the words "In winter," pose.
- obliquely upward, the other backward obliquely downward.—16 counts.



POSE.

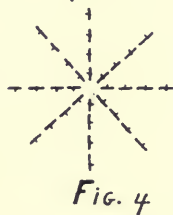
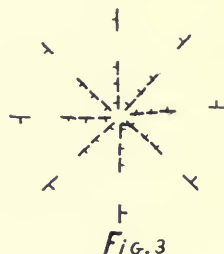
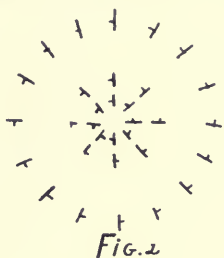
Left arm forward to a semi-circle, right arm backward obliquely downward, left foot placed forward, knee bent.—8 counts.

3. Like Stanza I-3, but winter moves into center with glide-step, all forming a star. (Fig. 4).—16 counts.

4. At the words "In winter," pose as above, but vice versa and to opposite direction.

NOTE.—As a closing group, each of the four seasons practice its respective pose remaining 8 or 16 counts. In order to return to original position, the pupils may march back, or the song may be repeated, in which case one-half wheel around the outer leaders must be executed.

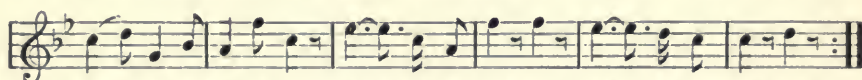
REMARK:—The above may be executed by 16, 32, 48, etc., members being arranged as in above figure of 32.



# SONG THAT IS RINGING.



1. Song that is ring-ing, End not thy sing-ing; Sing thou of May-days bright,



Sing of the star-ry night, Song that is ring-ing, End not thy sing-ing.

## STANZA II.

Song that is ringing, end not thy singing,  
Sing of the charm of May,  
Sing of the flowers gay,  
Song that is ringing, end not thy singing.

## STANZA III.

Song that is ringing, end not thy singing,  
Sing thou of days of joy,  
Ring out afar and nigh,  
Song that is ringing, end not thy singing.

## ROUNDEL (TWO-STEP).

Twenty-four participants are arranged in 3 lines, each of which is again divided into one center rank of 4 members and 2 outer ranks of 2 members each. There is an interval of four steps between the center line and the outer lines. Hands are joined and arms raised to a bent position. (Fig. I.)

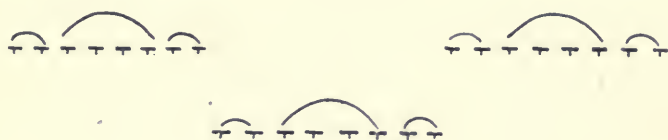


Fig. 1

## STANZA I.

1. Take four "two-steps" in place.—8 counts.
2. All four "two-steps" forward.—8 counts.
3. Center ranks of 4 in each line take four "two-steps" obliquely forward, opening rank outward. (Fig. 2 A.)

The inner members of the ranks of two "two-step" inward, taking distance. The outer ones "two-step" in place (Fig. 2 B).—8 counts.



Fig. 2.A



Fig. 2.B

### POSE.

1. (a) Place left foot obliquely forward, point left hand over left foot, arm slightly curved; raise right arm to a semi-circle over head, and bend trunk slightly forward, eyes turned toward toes.—4 counts.  
 (b) Change position to right.—4 counts.
2. Step whirling left, then right (knuckles on hips).—8 counts.
3. (a) As pose 1, but place inner foot obliquely forward (right foot of the 12 members standing to the left, the left foot of the 12 members standing to the right), point inner hand over inner foot and raise outer arm to a semi-circle over head.—4 counts.  
 (b) Change position.—4 counts.

### STANZA II.

1. Close distance with 4 “two-steps.” Center rank closes obliquely backward into line with outer ranks.—8 counts.
2. (a) Center line “two-step” backward 4 steps. } Fig. 1.  
 (b) Outer lines “two-step” forward 4 steps. } 8 counts
3. Outer one of ranks of two take “two-step” forward, the inner take “two-step” obliquely forward, taking distance inward. Center ranks of four } Fig. 3.  
 “two-step” outward, taking distance outward. } 8 counts.

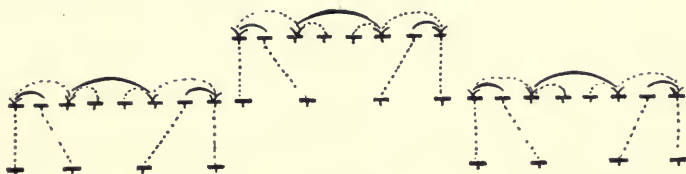


Fig. 3

POSE.

1. (a) Place left foot forward with bent knee, raise left arm obliquely forward upward to a semi-circle, move right arm (slightly curved) backward obliquely downward and bend trunk forward (slightly).—4 counts.  
(b) Change position by facing about on ball of foot.—4 counts.
2. Cross-whirling left, then right, hands on shoulders.—8 counts.
3. Like pose 1, but inward (right foot of 12 members to the left, left foot of 12 members to the right) and change outward.—8 counts.

STANZA III.

1. Close distance with 4 "two-steps," outer ranks of two close obliquely backward into line with center ranks returning to Fig. 1.—8 counts.
2. All take 4 "two-steps" backward.—8 counts.
3. Outer lines take 4 "two-steps" swinging backward and taking distance inward, forming a semi-circle to the rear of the center rank—center line moving forward and opening outward with 4 "two-steps" to a small semi-circle in front (Fig. 4).—8 counts.



Fig. 4

POSE.

1. Outer lines place inner foot obliquely forward, inner hand pointing over toes, outer arm raised to a semi-circle over head. Center line kneeling on inner knee, arms raised to a circle over head.—8 counts.
2. All step-whirling outward, then inward, outer arm raised to a semi-circle over head.—8 counts.
3. Like pose 1, but vice versa.—8 counts.

## SPRING WANDERINGS.

1. { Sweet May-day has come and the trees are in leaf! } The  
 { Now let him who will stay at home with his grief. }

clouds that are float - ing past heav - en's blue dome A -

wak - en with - in me a yearn - ing to roam.

### STANZA II.

Away, then away, while the sun is on high,  
 Away to the mountains and valleys near by!  
 The rivulet murmurs, boughs rustle and sway,  
 Until my heart joins, like a lark, in their lay.

### STANZA III.

What rapture, what joy 'tis to wander and sing,  
 When nature is breathing the perfume of spring!  
 My soul is enchanted on seeing unfurled  
 The marvelous beauty, oh, wonderful world!

## ROUNDEL (MAZURKA).

According to space arrange a class of 16, 24 or 32 participants into two concentric circles, divided into alternate couples, numbered 1 and 2. Hands are joined. The steps executed are rocking-steps, cross and step-whirling.

The song contains 16 measures, equal to 48 counts.

### STANZA I.

1. Four rocking-steps forward, begin with outer foot.—12 counts.
2. Step-whirling twice outward and twice inward.—12 counts.
3. Members of couples 1 execute quarter turn toward center, join hands and two rocking-steps forward and two backward.—12 counts.
- Couples 2 execute 4 rocking-steps (begin with outer foot) and take place in front of couple 1.—12 counts.
4. Like 3, but vice versa.

STANZA II.

1. Like Stanza I-1.
2. Like Stanza I-2, but cross-whirling.
3. Couples 1 rocking-step backward (begin with outer foot). Couples 2 rocking-step forward, separating right and left, taking position in front of couples 1.—12 counts.
4. Like 3, but vice versa.

STANZA III.

1. Like Stanza I-1.—12 counts.
2. Like Stanza I-2, but one cross-whirling with one rocking-step and return.—12 counts.
3. Like Stanza I-3, but couples 1 quarter turn outward.—12 counts.
4. Like 3, but vice versa.

NOTE.—Step and cross-whirling must be practiced in three counts.

STANZA II.

Woodland flowers, wet with showers,  
Nodding sweetly, give us cheer,  
While the purling and the swirling  
Of the brooklet charms the ear.  
La la la.

STANZA III.

How entrancing is the dancing  
Of the children on the green!  
Real pleasure in such measure  
As in May I've never seen.  
La, la, la, la.

ROUNDEL.

Twenty-four pupils divided into ranks of six are arranged in a front semi-circle, one arm's length distance between members. The so formed line consists of two outer and two center ranks. (Fig. 1.)

The fancy steps practiced are rising on toes with swinging of leg forward crosswise, glide-step and change-step, in 3-4 time.





Fig. 1

### STANZA I.

1. Rising on toes in place with swinging of left leg forward cross-wise.—12 counts.
2. Hopping-step forward with crossing of leg forward. Hands on hips. The outer ranks quarter turn inward and move behind the center ranks. With the last count all execute half turn (Fig. 2).—12 counts.
3. Glide step forward with raising one arm forward obliquely upward, other arm obliquely downward, and return to starting position. All face front.—12 counts.
4. Change-step forward. The two outer ranks quarter turn outward and move forward at right angles. With the last count quarter turn inward.

The two center ranks quarter turn inward and move forward through the center of stage by twos, at right angles. With last count quarter turn outward (Fig. 3).—12 counts.

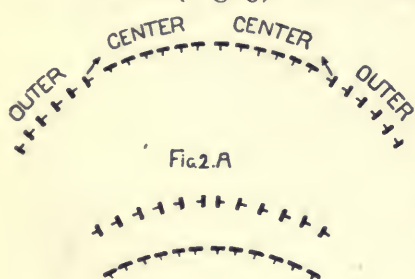


Fig. 2.A

Fig. 2.B

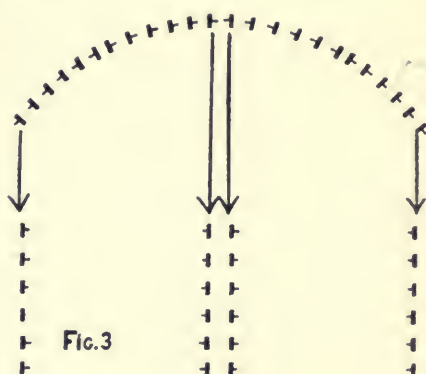


Fig. 3

### STANZA II.

1. Like Stanza I.—12 counts.
2. Hopping-step forward with crossing leg forward, hands grasped.—12 counts. With the last count all execute half turn.
3. Glide-step forward with raising one arm forward obliquely upward and other arm backward obliquely downward.—12 counts.
4. Change-step to two front circles facing inward, hands joined.—12 counts.—Fig. 4.



STANZA III.

1. Like Stanza I-1.—12 counts.
2. Pupils turn to flank circle, hopping-step like Stanza I-2, hands on hips or swing right (left) arm over head to a semi-circle. With the last count execute half turn.—12 counts.
3. Glide-step with arm positions like Stanza I-3.—12 counts.
4. Change-step to semi-circle (starting position). Hands on hips.—12 counts.

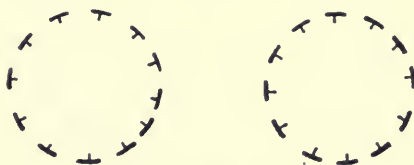


Fig. 4.

# YOUTH'S HAPPINESS.

1. Roll - ick - ing air - i - ly, tra la la la la, tra la la la la,  
 Frol - ic - ing mer - ry - ly, tra la la la la, tra la la la la,  
 Sing - ing a lus - ty song, Gay - ly we stroll a - long,  
 Sing - ing a lus - ty song, Gay - ly we stroll a - long.

## STANZA II.

Joy's in the air to-day,  
 Driving our cares away;  
 ||:Pain is unknown to us  
 When we are roaming thus.:||

## STANZA III.

Beaming in rosy light,  
 Teeming with roses bright,  
 ||:Blissful in ev'ry wise,  
 This is our paradise.:||

## ROUNDEL.

Thirty-two pupils are arranged in two concentric front circles facing the center, the intervening space about two paces. Members of inner circle join hands, those of outer circle place hands or knuckles on hips. The steps indicated are waltz-step and change-step, in 3-4 time.

## STANZA I.

1. A waltz-step sideways left, then right, with rising on toes, each three counts and a change-step forward left, then right, each three counts.—12 counts.
2. Like exercise 1, but change-step backward.—12 counts.

3. All quarter turn left, members of outer and inner circles join hands forming front couples and change-step forward.—12 counts.

4. Members of couples join right hands and circle with change-step. 12 counts.

#### STANZA II.

Quarter turn inward, members of outer and inner circle face each other; those of the inner circle join hands, those of the outer circle place hands on hips.

1. A waltz-step left, then right, sideways, each three counts, and change-step forward left, then right, each three counts.—12 counts.

2. Like exercise 1, but change-step backward.—12 counts.

3. Quarter turn, face to flank circles, members of couples join hands and change-step forward.—12 counts.

4. Members of couples join left hands and circle with change-step.—12 counts.

#### STANZA III.

Inner circle faces towards center, outer circle in opposite direction. Members of inner circle join hands, members of outer circle place hands on hips.

1. Waltz-step and change-step like Stanza I-1.—12 counts.

2. Like 1, but change-step backward.—12 counts.

3. Quarter turn toward leader and change-step like Stanza I-3.—12 counts.

4. Like Stanza I-4.—12 counts.

# COME ON, BE MERRY.

1. Come on, come on, be mer-ry and fall in rank and file; Let's  
wan-der through the for-est, and sing a song the while, A  
song to give us cheer, a song to please the ear, O  
come and sing and march a-long and leave your cares at home, There's  
noth-ing sweet-er than a-mong the for-est trees to roam!

## STANZA II.

We wander and we wander, enjoy the charming day,  
And gather lovely flowers that blossom by the way.  
O'er meadow, dale and hill, we wander as we will.  
O, come and sing and march along and leave your cares at home,  
There's nothing sweeter than among the forest trees to roam!

## MARCHING ROUNDEL.

The participants are arranged in a front line which is divided into ranks of two and four. One of the participants, the captain, stands in front of the line. (Fig. 1.)



T  
Fig. 1.

STANZA I.

The captain marches up and down the line, all others march in place. At the words "O, come and sing," ranks of two execute quarter wheel left (Fig. 2) and march in a circle with the captain at the head of his column until they reach the starting position where they wheel into line again.

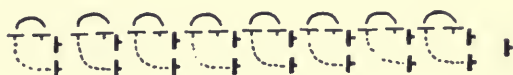


Fig. 2

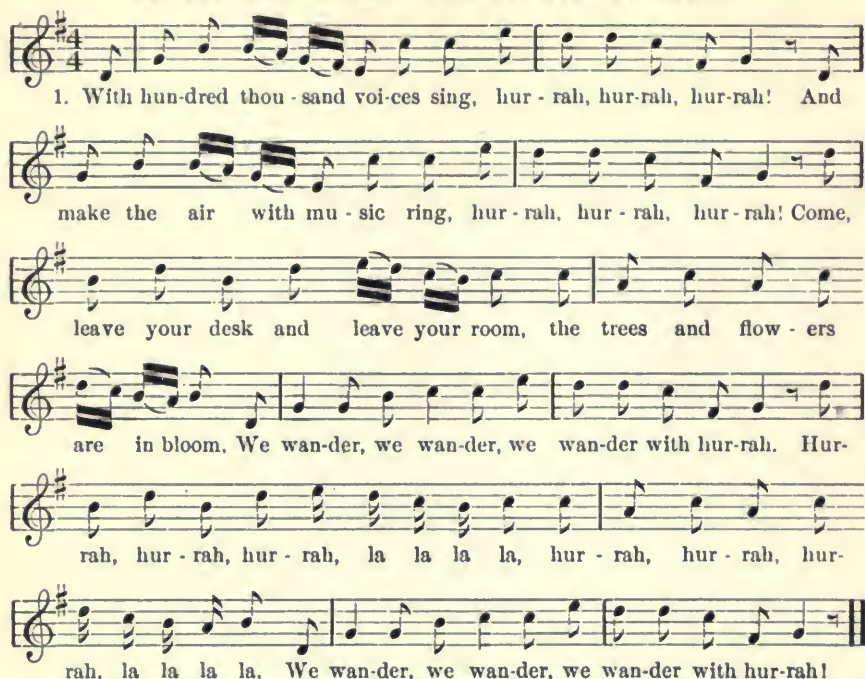
STANZA II.

Like Stanza I, but ranks of four execute quarter wheel. (Fig. 3.)



Fig. 3

# WITH HUNDRED THOUSAND VOICES.



1. With hun-dred thou-sand voi-ces sing, hur-rah, hur-rah, hur-rah! And  
 make the air with mu-sic ring, hur-rah, hur-rah, hur-rah! Come,  
 leave your desk and leave your room, the trees and flow-ers  
 are in bloom, We wan-der, we wan-der, we wan-der with hur-rah. Hur-  
 rah, hur-rah, hur-rah, la la la la, hur-rah, hur-rah, hur-  
 rah, la la la la, We wan-der, we wan-der, we wan-der with hur-rah!

## STANZA II.

For if our heart is light and gay,  
 Hurrah, hurrah, hurrah!  
 It bids us all to join in play,  
 Hurrah, hurrah, hurrah!  
 As birds play in the shady tree,  
 And little fish in brook and sea,  
 So play we, so play we,  
 So play we with hurrah,  
 Hurrah, hurrah, etc.

## MARCHING ROUNDEL.

A class of 16 or 32 pupils is arranged in 4 columns of ranks of two. The columns two steps' distance apart. The members of couples join hands—outer arm on small of back.

The columns are named alternately A and B.  
 The ranks are numbered alternately 1 and 2.



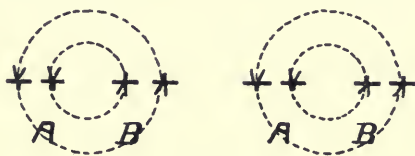
*Fig. 1*

STANZA I.

1. All march 8 steps in place and 4 steps forward and 4 steps backward.—16 counts.
2. Couples 4-4 wheel left, then right, each 8 counts.—16 counts.
3. Like exercise 1.—16 counts.
4. Like exercise 2.—16 counts.
5. Couples A circle left around couples B.—16 counts.
6. Couples B circle right around couples A.—16 counts.

STANZA II.

1. All 8 steps in place and 4 steps forward and 4 steps backward.—16 counts.
  2. Members of couples join left hand and circle left 8 steps, then change hands and circle right 8 steps.—16 counts.
  3. Like exercise 1.
  4. Couples B face left about and with couples A execute 4-4 wheel (mill), then both couples face about and again 4-4 wheel—each 8 steps. (Fig. 2.)—16 counts.
  5. Couples 1 circle left around couples 2.—16 counts.
  6. Couples 2 circle left around couples 1.—16 counts.
- NOTE.—Eight steps or counts to each measure.



*Fig. 2*



## SPRING - TIME.

1. O, what plea-sure, O, what joy, When a mer-ry mel-o-dy  
 Love-ly birds are sing-ing, love-ly birds are sing-ing; When the sha-dy  
 for-est way, And the hill at dawn of day With their song is ring-ing,  
 with their song is ring-ing. Tra la la la la, tra la la la,  
 tra la la la la la, tra la la la la, tra la la la la la,  
 tra la la la la, tra la la la la la, la la la la.

## STANZA II.

When the swaying flow'rs and trees  
 Whisper in the gentle breeze,  
 Happy days are coming,  
 Happy days are coming,  
 When the brooks from stone to stone  
 Murmur in a silv'ry tone,  
 Spring at last is with us,  
 Spring at last is with us,  
 Tra, la, la.

## MARCHING ROUNDEL.

A number of participants, say 16, 24 or 32, are arranged into two concentric flank circles, divided into alternate couples 1 and 2. The inner circle is called circle B and the outer one, circle A. Members of couples join hands and place outer arm on small of back. The circles move left around the center. (Fig. 1.)

STANZA I.

1. All march forward.—16 counts.
2. Quarter turn outward (circle A left, circle B right), and take 8 steps forward and 8 steps backward.—16 counts.
3. Members of circle A march left around those of circle B in 8 counts, then take 4 steps forward and 4 steps backward.—16 counts. (Fig. 2.)
4. Members of circle B march left around those of circle A—8 counts—then take 4 steps forward and 4 steps backward (like 3). With the last step, face forward.—16 counts. (Fig. 3.)
5. Members of circle A march left, around those of circle B, who kneel on left knee and raise arms to a circle over head—8 counts. Then members of circle B repeat the exercise—8 counts.—16 counts.
6. Members of couples join left hands, raise right arm to a semi-circle over head and circle left 8 steps, then circle right 8 steps, with joining right hands.—16 counts.

STANZA II.

1. Couples 2 march to the left of couples 1, forming lines of four, with hands joined. All march forward.—16 counts. (Fig. 4.)
2. Quarter turn outward (couples 1 turn right, couples 2 turn left) and all take 8 steps forward and 8 steps backward. With the last step face forward.—16 counts.
3. Couples 1 march left around couples 2 in 8 steps, then take 4 steps forward and 4 steps backward.—16 counts. (Fig. 5.)
4. Like 3, but couples 2 march right, around couples 1.—16 counts.
5. The right member of each couple marches left around left member, who kneels on left knee with arms raised to a pose, in 8 counts, then the left member repeats the exercise by marching right around the right member.—16 counts. (Fig. 6.)
6. Members of couples join left hands, raise right arm to a semi-circle over head and circle left 8 steps, then right 8 steps with joining right hands.—16 counts.

NOTE.—Four steps or 4 counts to each measure.



Fig. 1

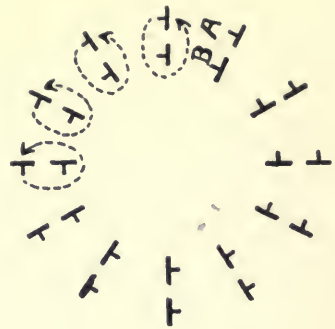


Fig. 2



Fig. 3



Fig. 4

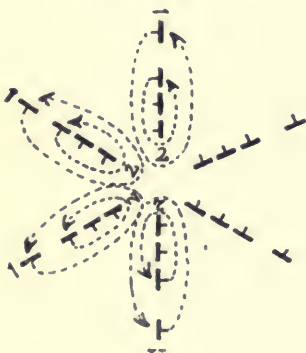


Fig. 5

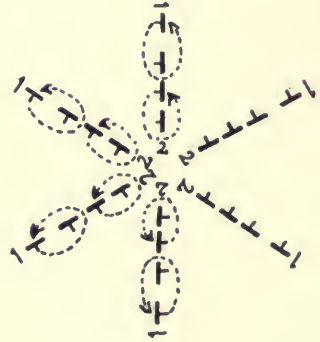


Fig. 6

# FORWARD, ON!



For-ward on, for-ward on, for-ward on, for-ward on, We are



wand'ring so hap-pi-ly and gay-ly, Heart light and eyes bright, No



sor-rows in mind..... mind. How love-ly the flow-ers on



mea-dow and way, How fra-grant the blos-soms, Wher-



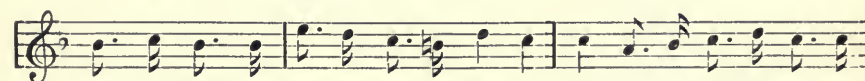
ev-er I stray, How glo-rious the sun-sets on moun-tain and



sea, How soft-ly the for-est leaves whis-per to me!



O, what a joy it is to wan-der, O, to wan-der, Sing-ing so



gay-ly as we wan-der, as we wan-der, Na-ture in-vites us all to



wan-der, and to wan-der, O, what a joy, O, what de-light-ful joy!

## MARCHING ROUNDEL.

A class of 32 pupils is arranged in a flank circle divided into lines of 8, and each line into 2 ranks of four. The circle moves left.

### STANZA I.

1. March forward (Fig. 1).—16 counts.
2. Form 4 small circles (each 8 pupils) and march forward in them (Fig. 2).—16 counts.
3. Form large circle and march forward.—16 counts.
4. Repeat 2.—16 counts.
5. March to large circle and form ranks of 4 by obliquing left and march forward (Fig. 3).—16 counts.
6. Ranks 2 obliquely forward to form line (8 pupils) with ranks 1.—16 counts.
7. March forward in star formation.—16 counts.
8. Lines of 8 wheel around their centers (mill).—16 counts.  
(With the first count rank 1 faces about, and again faces outward with the last count) (Fig. 5).—16 counts.
9. March forward left to large circle.—16 counts.
10. Form 8 circles (4 members each) (Fig. 6).—16 counts.
11. Ranks 1 march to the center and form a star of four front ranks (rays) and in place (Fig. 7).—16 counts.  
Ranks 2 form front rank and 4-4 wheel left (Fig. 7).—16 counts.
12. Ranks 1 march once around the center. }  
Ranks 2 execute 4-4 wheel right. } 16 counts.
13. Ranks 1 execute quarter turn right, 8 steps forward }  
8 steps in place. With the last step quarter turn left. }  
Ranks 2 execute quarter turn left, 8 steps forward } 16 counts.  
to form a star, and 8 steps in place. With the last step }  
execute quarter turn right. (Fig. 7 with ranks changed.) }
14. Ranks 2 march once around the center. }  
Ranks 1 execute quarter turn wheel right. } 16 counts.
15. Ranks 1 and 2 form a circle (making 4 circles of 8 members each) (Fig. 8).—16 counts.
16. Each circle forms a star (each ray consisting of two members) and marches around its center once, then back to large circle (Fig. 9).—16 counts.

NOTE.—Instead of marching to a large circle, the pupils may finish the number of counts in marching in stars! then take a pose.

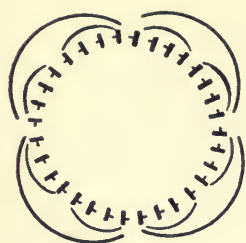


FIG. 1



FIG. 2



FIG. 3



FIG. 4

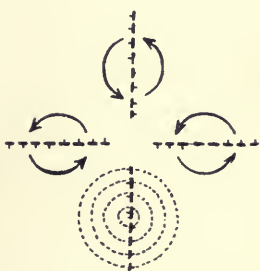


FIG. 5



FIG. 6

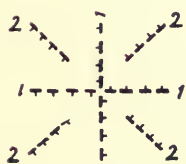


FIG. 7



FIG. 8

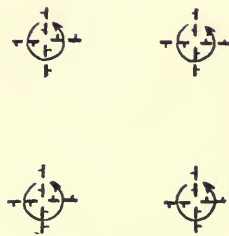


FIG. 9



## REMARKS ON FANCY STEPS

INDICATED IN THE ROUNDELS.

*Follow-step.*—2 counts.

The left foot advances, toes turned slightly outward and touching the floor at 1; then the right foot follows, middle of foot placed close to heel of left foot at 2. Practice alternately in 4 counts.

*Change-step.*—3 counts

At 1 place left foot forward as in the follow-step; at 2 place middle of right foot close to heel of left foot. At 3 place left foot forward again; then the same with right foot. *Note.*—If step is to be practiced in 2 counts the left foot is placed forward again almost simultaneously with the right foot at second count.

*Hopping-step.*—2 counts.

Step left forward at 1; hop on left foot and swing right foot forward (or forward crosswise) at 2; then the same right, hopping on right and swinging left foot forward.

*Glide-step.*—2 counts.

Glide left foot forward at 1; at 2 hop left and raise right foot backward. Then same right, gliding right forward, hopping and raising left foot backward.

*Rocking-step.*—3 counts.

At 1 place left foot obliquely forward; at 2 step forward right (right foot in front of left, toes turned outward, heel of right foot in line with toes of left foot) and rise on toes; at 3 lower heels. Then the same right.

*Waltz-step.*—3 counts.

Like follow-step but at the 2 count place right foot forward, toes turned outward, heel of right foot somewhat above and in line with toes of left foot.

*Two-step.*—2 counts.

Like the change-step but executed in two counts with gliding.

*Gallop-Hopping.*

Hop on both feet, either left or right foot advanced.

*Skipping.* (Gallop-Hopping Alternately.)

Hop on both feet, advancing left and right foot alternately.



*Step-Whirling.*—3 counts.

Step sideways left, execute half turn left on ball of foot and place right foot sideward; half turn left on right foot and close heels.

*Cross-whirling.*—3 counts.

Step sideward left, cross right foot over left and execute 4-4 turn left, then close heels.

## GAMES.

### INTRODUCTORY REMARKS.

Games are rightly classed among the recreative exercises and should be practiced more frequently than at the present time. They are not only selected for the pleasure they afford, but also for the purpose of developing the powers of observation and attention, the senses, agility, individuality and comprehension.

The stronger and livelier pupils will enter a game spiritedly; with the timid ones the desire must be awakened and developed; never allow the stronger to take advantage of the weaker. For this reason it is desirable to have all games played under the supervision of a teacher.

All pupils of a class should take part and as the time for physical training is short and precious, no time should be wasted.

If the game to be played is selected by the teacher, it always gives the most satisfaction; pupils in time become partial to some of the games, one would prefer one, and the other another game.

Explain the rules and regulations beforehand and see that they are strictly adhered to.

Do not be too anxious to introduce a new game; let the pupils comprehend one thoroughly before a new one is selected.

All the games are suitable for the playground or gymnasium but as soon as the inclement weather sets in, many will be found appropriate for the corridor or classroom.

### COMPETITIVE GAMES IN THE CLASSROOM.

The number of competitive games between the aisles of desks are naturally limited, as the freedom of action is restricted by the narrow spaces.

The class is usually divided into two or three divisions of equal files (rows) with an equal number of pupils in each file.

As soon as the signal to start is given the first pupil of each division begins and the movement or exercise is executed successively. The division finishing first wins.

In case of a "tie" the game may be repeated and decided after three trials; if, however, one division has won twice in succession, the game is at an end after the second trial.

The umpire may be the teacher or one of the pupils; he gives the signal to start and decides the game.

The command to start may be given: "Attention—Be ready—Go!"

DESK GAMES. A.

I.

*Arising.*

The pupils arise in successive order, the first in the files begin. The division which completes the exercise first wins the game.

NOTE.—The arising is executed in one count.

II.

*Sitting.*

Reverse the arising exercise.

NOTE.—Combine arising and sitting exercise as one game.

III.

Stand in the aisles.

Raise arms sideways or upward in successive order, the first in the files begin.

IV.

As III, but bend knees deeply and place hands on desk.

V.

As III, but face left or right.

VI.

As III, but face about and raise arms or bend knees.

VII.

As VI, but face about with clapping of hands.

VIII.

As VI, but face about and shake hands with next member.

DESK GAMES. B.

The pupils standing in the aisles face their seats and place hands on desks to the left and right of their seats before the command to start is given.

I.

Kneel on seats one after the other. The division which finishes first wins.

NOTE.—All return to standing position at the command "Position—Stand!"

II.

Kneel on seat as in I, but as soon as the last in the division is in kneeling position, he moves back to starting position and all follow successively.

III.

Squat on seat (deep knee-bending position) and return immediately to the starting position.

IV.

Squat over seat into the next aisle.

V.

Squat over seat, face about and return in the same manner.

VI.

Squat over seat, and immediately squat backward to starting position.

VII.

Face about, squat backward on seat and down into the opposite aisle.

VIII.

As VII, but after the feet have touched the floor squat forward immediately and face forward.

NOTE.—The teacher may vary the games by inserting different movements, as kneeling and raising arms forward, sideward, upward, or placing hands on shoulders, behind neck, etc. Placing one foot on seat with immediate change of position may also be practiced.

NOTE.—Some of the above Desk Exercises may be found difficult to execute; it is left to the teacher's judgment to select such games which will be appropriate for the class in charge. They will be an excellent means of arousing the attention of the pupils if conducted in the following manner:

Let the teacher begin the rising and seating exercises very slowly; then, as the attention of the pupils is aroused, let the action become more rapid until the quickest possible motion within the pupil's power has been attained. The failure of a pupil to arise or be seated at the given count effects the defeat of the file or division in which he or she may be seated.

### COMPETITIVE RACES.

I.

From the rear seat, run up one aisle and down the other.

II.

Stand against the rear wall, run to the front-wall blackboard, write a certain number or word and return to the seat.

III.

Stand against the rear wall, run to the front part of the room, circle around a certain object and return to the seat, after circling around the last seat.

IV. (Boys.)

Like 3, but run on all fours (hands and feet).

V.

Four at a time. Start from the four corners of the room, once around.

### RELAY RACES.

I.

From 6-8 members in a team, practice as team races the various individual races above given (I, II, III, IV and V). In II, instead of returning to seat at once, they must touch the wall first and then hand the chalk to the next runner.

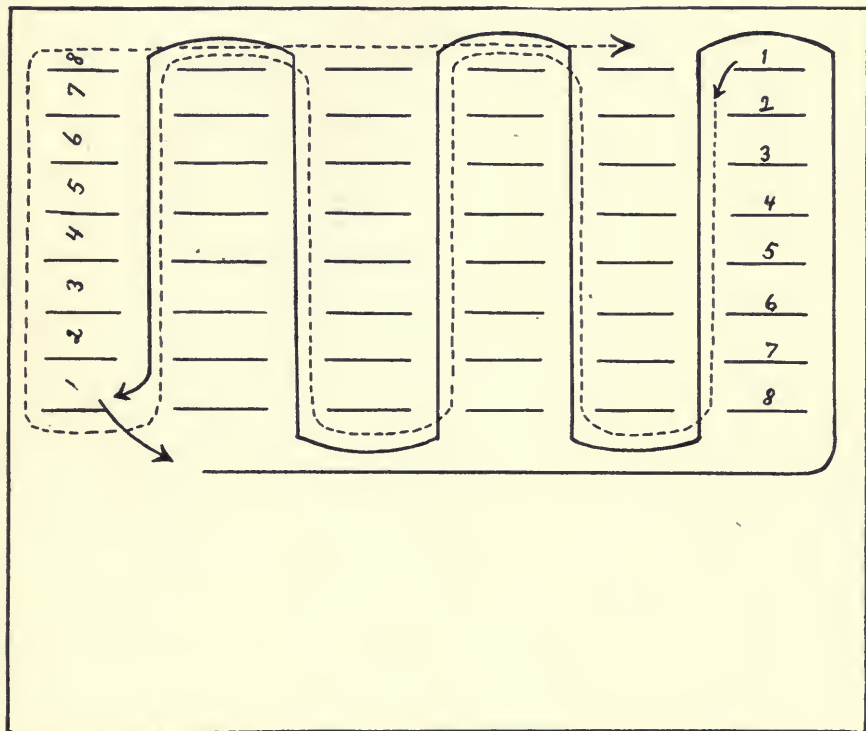
II.

(Only two teams at a time.)

If, for instance, the room has 6 rows of desks, team "A" is seated in the rear to your right, the first runner in the last seat; team "B" is seated in the left row, the first runner in the first seat. Both start at the same time, the course for the runner of team "A" being as follows: Up the aisle between the 6th and 5th rows, down between the 5th and 4th, up between the 4th and 3rd, down between the 3rd and 2nd, up between the 2nd and 1st, down the outer left aisle and rear of room to tag his next runner who in the meantime has taken his seat (the last); the first runner of team "B" goes over the same course, but begins by passing through the front part of the room and down the outer aisle of the right side. This will prevent collision.

(Next page for plan.)

*Rear*



*Team "A" Dotted line*  
*Team "B" Solid line*

*Front*

## COMPETITIVE GAMES WITH WANDS, DUMB-BELLS, ETC.

### I.

One wand is held horizontally by the first pupil in each file and is passed over head from one pupil to the other.

### II.

Pass wand from the rear end of file.

NOTE.—Pupils must have arms raised in a bent position over head.

### III.

The class is divided into two divisions, the alternate files face about. The first of each division has a wand and passes it over head up one file and down the next until it reaches the last pupil of each division.

### IV.

As I, but each member faces about and passes the wand to the next member.

### V.

As III, but each member faces about.

### VI.

Execute one-quarter turn left (right) and take one arm's length distance. Pass wand in vertical position sideways from one to the other until it reaches the last, then all face about and pass wand back again to the leader.

NOTE.—The first or leader of each file is supplied with a wand.

### VII.

As VI, in two divisions, the first of each outer file is supplied with a wand.

### VIII.

As VI and VII, but the wand passes sideways in rear of body.

NOTE.—Variations are permitted, for instance: The first two members of each file are supplied with the apparatus, or the first three or four alternates of the two outer files are supplied.

Bean-bags, dumb-bells or clubs may be substituted for the wands in all of the above games.

## BEAN-BAG GAMES.

### *Teacher.*

A circle is formed. In the center on a stool or any other elevation stands the teacher, who throws the bag to the pupils forming the circle. If any one drops the bag, he has to leave the circle. If the teacher drops the bag, he has to step into the circle, whereupon he who tossed the bag will then become teacher.



*Odds and Evens.*

A circle, divided into alternate ones and twos about two steps apart, is arranged, thus forming two parties. Each of the two leaders has a bean-bag and at the signal of the umpire to begin he throws the bag to the nearest of his party, who does the same, and so on until the bag returns to the leader. If it reaches the leader of the "Odds" first, it counts one point for that party. Five points decide the game.

*Zig-Zag-Bag.*

I.

The pupils are divided into 2 files. The bag is tossed alternately from one file to the other, with following variations:

Tossed with left hand and caught with left;

Tossed with right hand and caught with right.

Tossed with left hand and caught with right.

Tossed with right hand and caught with left.

Tossed up and caught by individual before tossing to opposite side as above with either or both hands, also under opposite arm.

Clapping hands before catching and various other variations.

This game can be played with the ball, adding bouncing of ball before tossing to opposite side, etc.

II.

A number of children stand in a circle about 6 or 8 feet apart and the bag is thrown from one to the other. It may be thrown with left or right hand, caught with one hand and thrown with the other or both. Various positions, such as side-stride, deep-knee bending or balancing positions may be taken while catching and throwing the ball.

*Center-Bag.*

Form an open circle facing inward. Pass or toss the bag around to the right or left, skipping one, two or more players until one player misses the bag.

The one who missed steps into the circle and throws the bag from the center to anyone in the circle. This player, upon catching the bag deposits it in the center and tries to tag the tosser before he regains possession of it. (This player may pass in and out of the circle in avoiding him.) If he succeeds in tagging the player before he gets possession of the bag, the player is out of the game until released by some other player being caught, remaining in the circle until so released; if not tagged he steps back into the circle and begins anew.

*Tossing the Bag.*

A circle is formed with one of the players in the center, who tosses the bag upward and calls the name or number of one of the players as the bag leaves the hands. The one called quickly runs forward and tries to catch the bag; if successful, he in turn tosses the bag; if not,



he is out of the game and the former player keeps up the tossing until the bag is caught.

### *Relay Passing of the Bean-bag.*

I.

Two front ranks are formed, standing opposite each other. The first player of each rank has a bean-bag. At the teacher's word "Go," he passes the bag to his neighbor, who passes it to the next and so until it reaches the last in the rank, who takes the bag, runs to the head of the rank with it and begins passing it again. This action is continued until the first player is again in his position as leader. The side whose leader is first in place is winner of the game.

II.

The same game as I, but flank ranks are formed and the bag is passed over head.

III. (For Boys.)

Like game II, but the players stand in side-stride position and the bean-bag is passed between the legs; or they bend trunk forward and pass the bag sideways left or right.

NOTE.—The latter may be played by girls also.

IV.

The same as II, but each player faces about in passing the bag.

V.

Hop forward after passing the bag in the side-straddle position.

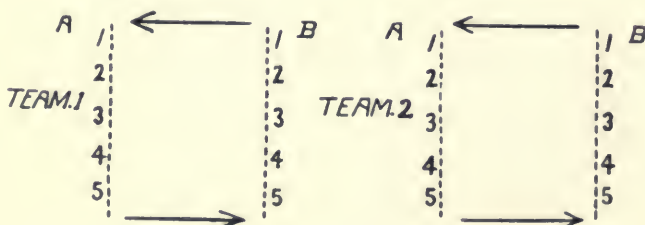
VI.

One full turn of each member before passing the bag.

VII.

All of the above games can be played by dividing each team into two divisions, A and B, placed on opposite sides of room or gymnasium.

Passing the bag is begun with the first one of division A. When the bag reaches the last member of the division, this member carries the bag to division B, where the bag is again passed down the line and again carried to the other division by the last member. This is continued until every member of both divisions has carried the ball to the opposite division. See fig.



## PREPARATORY EXERCISES FOR BALL GAMES.

All ball games demand a certain agility in throwing and catching the ball. A beginner, therefore, should have some practice in such exercises before he takes part in regular ball games, especially the more complicated games, as basket, captain, or foot-ball.

The following exercises, which may be executed with a basket-ball or bean-bag, will answer the purpose.

In some of these exercises the pupils are arranged in a semi-circle, in others in a circle, the teacher standing in the center. Exercises are practiced while standing, walking or running. In standing the teacher throws the ball to the pupils, who return it in the same way. In walking and running the pupils throw the ball to one another.

### *In Standing.*

Class arranged in semi-circle. Teacher stands in center and throws the ball to each pupil in succession, beginning at the right. After all in the semi-circle have thrown the ball the same exercise may be repeated, or a new one begun.

#### I.

Straight Throw.—Raise the ball over the head, arms bent.

NOTE.—Ball must be caught and returned immediately.

#### II.

Like I, but repeat (Double Pass).

NOTE.—The ball must be thrown twice to the same person.

#### III.

Right hand side throw.

NOTE.—The ball thrown by the teacher with the right hand may be caught by pupil with both hands, but it must be returned with the right hand.

#### IV.

Left hand side throw.

#### V.

Right hand side backward throw.

NOTE.—Ball is thrown sideways in rear of body.

#### VI.

Left hand side backward throw.

#### VII.

Right hand side throw, pass under left elbow.

NOTE.—In throwing the ball the left elbow is raised and vice versa.

#### VIII.

Left hand side throw, pass under right elbow.

IX.

Feint ball and right hand side throw, pass under left arm.

NOTE.—Feign throwing a straight ball to the second in rank, but throw it to the first with pass under left arm.

X.

Like exercise IX., but left hand pass under right arm.

XI.

Straight throw with both hands, ball over head, with taking one step forward.

XII.

Like exercise XI, but with stepping backward.

XIII.

Like exercise XI, but with leaping to the front.

XIV.

Like exercise XI, but with leaping to the rear.

*In Walking.*

Class is arranged in a circle, participants three, four or more paces apart. The exercises are executed while walking.

I.

Straight throw over head backward.

II.

Straight throw over head forward.

NOTE.—Thrower faces about and walks backward while throwing the ball, then faces about and walks forward again.

III.

Right hand side throw while walking sideward left or right.

IV.

Left hand side throw while walking sideward right or left.

V.

Right hand side backward throw, while walking sideward left or right.

VI.

Left hand side backward throw, while walking sideward right or left.

VII.

Right hand side throw, pass ball under left arm while walking sideward right or left.

VIII.

Left hand side throw, pass ball under right arm while walking sideward left or right.

*In Circle While Running.*

I.

Straight throw over head backward.

II.

Straight throw over head forward.

NOTE.—Thrower faces about and runs backward while throwing the ball.

III.

Throwing ball backward right with both hands above right hip.

IV.

Like exercise III, but left.

V.

Throwing with right hand backward left, pass under left arm.

VI.

Throwing with left hand backward right, pass under right arm.

BALL GAMES.

*The Traveling Ball.*

I.

A circle is formed facing towards the center. The ball passes from hand to hand, either left or right. One player outside the circle tries to touch the one who has the ball. If he succeeds the two change places.

II.

Like I, but two balls are passed and two players run to catch or tag the persons handling the ball.

III.

If many players take part, two circles may be formed, one within the other.

*The Flying Ball.*

The players stand in a front circle, some distance apart. One player, called the center, stands in the circle. The ball is thrown from one player to another across the circle or may be passed to the nearest neighbor. The center tries to touch the ball; if he succeeds, the one who last threw the ball or dropped it (as that may happen quite often) becomes center. If there are many participants, form two circles. (The circles may be formed beside or within each other), and in the latter case may be played with one or two centers.

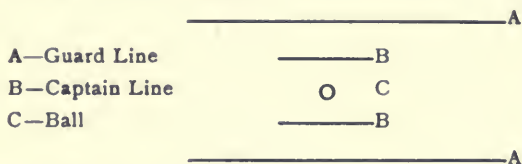
*Guess-Ball.*

Two ranks, A and B, are formed, standing on the opposite sides of the room, facing each other. One player of line A stands in the center of the room facing his rank. A hollow rubber ball is passed to anyone in rank B, from where the ball is thrown to hit the center player. If

he is struck, he will quickly turn around and try to discover the ball-thrower. If he names the right one, they exchange places, the one going to the center always facing his rank. If the center player makes an incorrect guess, he remains in place, but faces about so as to give the other rank a chance to hit him. If the thrower fails to strike he must exchange places with the center.

### *Captain Football.*

A class is divided into two divisions facing one another on lines (guard lines) drawn at opposite sides of a gymnasium, about forty feet apart. A basket ball lies midway between these two lines. Two short lines are drawn between the center and the guard lines from which the game is begun by the captains. From four to six members of each division are captains and take their position on the short lines between center and guard lines. The remainder are guards and stand on the guard lines with hands joined.



At a signal from the umpire the captains run forward to seize the ball and kick it over the opponent's guard line.

If a ball has been kicked over or through the opponent's line, one point is scored by the division kicking the ball.

The guards may not step beyond their line, but may kick the ball should it roll within reach, thus preventing the ball from passing the line.

A guard may run back to catch a ball which has been kicked over the line. If the ball is caught before it touches the floor, no point has been scored.

If, by chance, a guard should kick the ball over his own line, the opposing side scores a point.

After a point has been made the captains rejoin the guards and the next four or six guards take their places as captains.

Nothing but kicking the ball is allowed. The game has been won by the side scoring the most points after all have been captains.

### *Rider-Ball.*

A double circle is formed. The players forming the inner circle are called the horses, those forming the outer circle, the riders. An umpire stands in the center, a foot-ball in hand. At the order to mount the horses place one foot forward and bend trunk forward, whereupon the riders mount. The umpire throws the ball to one of the riders, who pass or tosses it to other riders. If one misses the ball, all riders dis-



mount and run outward; the horses run three steps forward toward the center and the horse standing nearest to the ball quickly picks it up and shouts "Halt!" All riders stop running and the horse that has the ball now tries to strike the nearest rider with it. If the rider is touched, the riders become horses; otherwise the riders mount again at a given signal. If the horse that has the ball is too far away from any rider, but could quickly pass it to some other horse in better position, he may do so, but the ball must not be dropped. The riders may dodge the ball, but may not leave their place.

NOTE.—Neither side is allowed to run after the command "Halt!" is given.

### *Running the Gauntlet.*

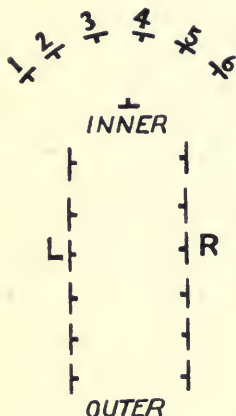
The players are divided into three parts, one part forming a semi-circle at end of room (the members numbered consecutively), the other two parts forming two front lines facing one another about 4 or 5 paces from the semi-circle, thus forming a gauntlet. One player stands in front of semi-circle and tosses a ball upward and, while tossing, he calls the number of one of the members of the semi-circle. Hereupon he whose number is called must run forward and catch the ball on the first bounce. If he fails to do this he must run through the gauntlet and take position in the gauntlet at the inner end of the right side of the gate, while all other gate-keepers move into position from the semi-circle, the inner left side gate-keeper joining the semi-circle and taking the other's number. The gate-keepers are armed with beetles (knotted handkerchiefs) and stand in wait for and pound every one who tries to escape through the gauntlet.

If the ball is caught on the first bounce, the successful catcher becomes tosser and the loser joins the semi-circle with the other's number.

The player who tossed the last uncaught ball begins the game anew. Any player who calls a number higher than those given out, or who throws the ball outside a given circle, or who forgets to call a number will have to run through the gate, or, as it is called, "run the gauntlet."

NOTE.—Here the gate opens toward some corner of the room, allowing the runner space to slacken the speed acquired while running the gauntlet.

Variations to running the gauntlet: Leaping over horse, flank, front or rear, vault, squat, straddle. Similar exercises over bucks. Leap frog over an individual player. Hurdling over some bar, raising the bar according to ability of class.



### *Hand Tennis.*

Mark off a field 30 or less feet in length. Across the center of the field place a fish pole or climbing-pole upon two jumping standards or other objects about three feet high. The pole represents the net of the regular tennis court and divides the field into two equal parts.

The ball used is the ordinary basket-ball. Two players take position on opposite sides of the pole. The first player serves the ball by letting it bounce upon the floor and then batting it over the pole into his opponent's court by means of his hand. The opponent returns the ball by batting it, either before or after the bounce. Every fair return counts one point made by the player returning the ball, and that player wins the game who scores the greatest number of points after each player has served the ball a given number of times. Forcing the ball out of bounds counts one point for the opposite side. The ball should be kept in play as long as possible.

This game can also be played in pairs in the same manner.

### *Hand Polo.*

Two teams are formed of seven (or more) players, each team standing on a line drawn about five feet from two opposite sides of a gymnasium or playground. This line is the goal line. The players may be designated as follows:

	<i>GUARD</i>	
	<i>FULL BACK</i>	
	<i>HALF BACK</i>	
	<i>CENTER ●</i>	
	<i>HALF BACK</i>	
	<i>FULL BACK</i>	
	<i>GUARD</i>	

A basket ball is placed in the center of the field. The object of the game is to roll the ball over the own goal line with one hand.

At the word "Go!" the centers run forward in an attempt to start the ball in the direction of their goal. The half backs start with their center but remain behind him a sufficient distance to receive the ball should it be rolled toward them. The full backs receive the ball from the half backs and roll it over the goal line. The guards run over to the opposite side and try to head off the ball, should the other center be successful in starting the ball, in which case it will, of course, be necessary for all players to move toward the other goal line. As soon as the ball is rolled over the goal line a point is scored by that side. In the case of kicking, throwing

the ball, rolling with two hands, as well as rough play, the opposite side is given the advantage of one or more yards from the place where the offense was committed. The umpire rolls the ball to this place from the goal line. This he also does if the ball has passed the boundaries.



### *Indoor Basket Baseball.*

The rules governing indoor baseball are applied here, using a basket ball instead of an indoor baseball and using the arm, shoulder or fist instead of a bat. The use of foot or knee should not be allowed.

#### *The Boy and the Hornet's Nest.*

The players form a circle. A basket ball is brought into play by one of the players, who is in the center, and who tosses the ball to some one in the circle. The ball is then tossed or pased from one to another, the center player trying to touch the ball. If he succeeds, the player who last had the ball must run around the circle, then through the opening he left and take some prescribed position within, such as kneeling on right or left or both knees, and right or left or both hands up. While he is endeavoring and until he has gained this spot and position of safety, the rest of the players may hit him with the ball. For this reason the position to be taken should be changed frequently to cause confusion. Any player dropping the ball pays the same penalty. Such players then change places with the one in the center. The position to be taken is decided upon by the umpire. The position is momentary only.

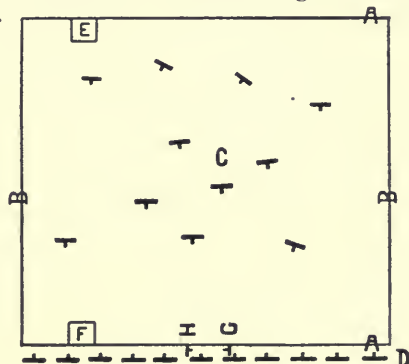
#### *Single Base Strike Ball.*

A class is divided into two divisions by the captains or umpire. The ball used in the gymnasium is a basket-ball which is struck with fist or arm. On the playground, however, an indoor baseball and bat may be used.

Along two opposing sides of a gymnasium or playground a line is drawn to designate a goal, a chair or buck placed at the farther goal line marks the base; the one placed at the nearer line marks the home base. Two side lines drawn perpendicular to the goal lines at their extremities are the foul lines.

One party, the "Outs," is scattered over the field between the two goals, the other, the "Ins," stand behind the home goal line, the players arranged according to size.

- A—Goal Line
- B—Foul Line
- C—"Outs"
- D—"Ins"
- E—Base
- F—Home Base
- G—Tosser
- H—Batter



One of the "Outs" stands on or behind the goal line to toss up the ball, not higher than ten feet. One of the "Ins" bats the ball with fist or arm or bat, as the case may be.

If the toss was a fair one and the ball successfully struck, the batter runs to reach the base and return to the home base before he is touched or hit with the ball by one of the "Outs." If, however, he thinks the chance for running unfavorable, he may remain on the goal line.

Not more than one strike is allowed.

In case the ball was not tossed fairly (which has to be decided by the umpire) a second or third strike is allowed. A foul is made when a fairly-tossed ball is not struck at, or when it is struck beyond the foul lines. In case of a foul the batter steps aside on the goal line to await his chance of running for the base. The chance comes when the ball is tossed, or when the next batter strikes the ball.

There may be any number of "Ins" on the home goal line waiting for a chance to run. In that case, they may form a chain (by grasping hands) one end of which may move into the field to be nearer the base when the time for running comes. When this occurs, however, the last one of the chain must have one foot on the goal line.

If one of the chain runs, all have to run. If one of these is touched or hit with the ball before reaching the base, all are out.

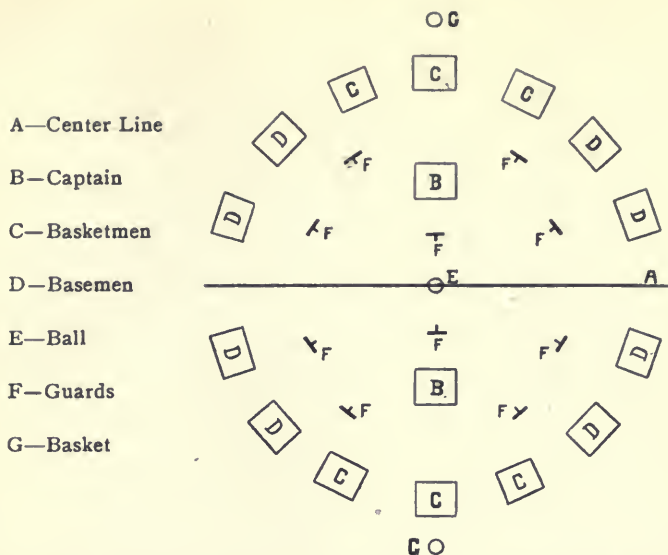
If a batted ball is caught in the air by one of the "Outs" the batter is out.

One-third the number of players out, decides the game.

### *Combination Captain and Basket Ball.*

The players are divided into two divisions, as in the well known game of captain ball. Taking for granted that there are thirteen players to a side, let seven act as basemen, one as captain, and five as guards.

The field of play is divided into two equal parts by a center line. A basket is at either end of the gymnasium, as in basket ball. Immediately in front of the basket the basemen, standing on ordinary springboards, are arranged in a semi-circle. If a requisite number of springboards is not at hand, squares are marked out, limiting the movements of the player. One of the basemen is placed immediately under the basket, one to the right and left of the basket, which we will call basket men, and the remaining two completing the semi-circle, all standing from 6 to 8 feet apart. The captain is stationed on a board 15 feet from the basket. The opposing five guards take any desirable place in front of these basemen and the captain. The ball is tossed up in the center between two opposing players who try, by means of batting or catching the ball, to get it in possession of their side. It is the duty of the basemen to toss the ball to the captain or one of the basket men; the duty of the guard is to prevent this, to get possession of the ball and to throw it over to one of his basemen.



The basemen may try for a basket and if successful, two points are scored by this side. When the successfully thrown ball falls through the basket, the player under the basket may catch it and toss it back to the basketmen or any other basemen, for the ball is still in play.

If the ball is tossed from a basemen to his captain, one point is scored. In addition the captain has a free throw for the basket; if he misses the basket, the basemen who threw the ball to him has a try for the same. A basket made from such a throw scores one point. After the ball reaches the captain's hands from a basemen, it is dead and must again be put into play in the center.

If the ball makes a complete circuit of the semi-circle without skipping a basemen, two points are scored. The movement of the basemen and captain is restricted to the springboard or the space within the marked squares. The guards' movements are limited by the center line only. A guard may not cross over the center line and interfere with the play on the opposite side, thus avoiding all roughness. Roughness may be punished, by giving the opposite captain a free throw.

NOTE.—After 5 or 10 minutes' play, let 5 basemen change places with their guards.

### *Medicine Ball.*

The class is divided into two divisions of equal strength, lined up on opposite sides of the gymnasium or playground.

A medicine ball with handle is used. From a line drawn half way between the two divisions, the first player throws the ball as far as pos-

sible in the direction of the opposing side. The first player of the second division now takes his position on the spot where the ball first dropped to the ground, to return the ball as far over the line as is in his power. This is done in turn by every member of the two divisions.

The game is decided as follows: If, after all have had a turn, the ball lies between the center line and the first division, the second division has won the game; if it lies on the other side of the line, the first division has won.

If the member of the opposite division can catch the ball before it drops to the ground he may take two steps toward the other side before returning the ball. Neither side has more than one throw at a time. Interference with the throw is not permissible.

When played on a field, the ball should be hurled by the handle; when played in a gymnasium, the ball should be put as in shot-putting.

### *Siege of the Fort.*

The players are formed in a circle about three to four feet apart, facing inward. The square is marked out in the center of the circle, at each corner of which a club is placed, thus forming the fort. The clubs are placed three or four feet apart for boys and six feet apart for girls, as the danger of knocking down the clubs with the skirts in defending the fort is thus lessened.

One player, designated the captain of the fort, is given a basketball and takes his position in front of the clubs. The object of the captain is to break through the surrounding forces by kicking the ball out of the circle between two players; if successful, the one on whose right the ball has passed changes place with the captain. The captain kicks the ball out of reach over the players' heads, the player over whom it passed has a right to try to bowl over some of the clubs.

It is the object of the encircling or besieging force, whenever the ball comes near to knock down the clubs by kicking the ball or striking it with the hands. If a player kicks or knocks it out of the circle while the clubs are up, he pays the penalty by exchanging places with the captain. In order to be relieved of his position, all clubs must be up when the captain kicks out the ball.

### *Dodge Ball. (A.)*

The players are divided into two equal divisions facing one another, placed 15 or 20 feet apart. A basketball or soft rubber ball is used. One of the players in a division begins the game by trying to hit an opposing player with the ball. The player aimed at may dodge the ball or jump from place to place to avoid a low throw. If he is struck, he steps to the opposing side; if he succeeds in avoiding the ball, however, he receives the ball and aims it at some player in the opposite division. The side having the lesser number of players at the end of a given time has lost.



In this game two balls may also be used, making it more exciting and consequently more interesting.

### *Dodge Ball. (B.)*

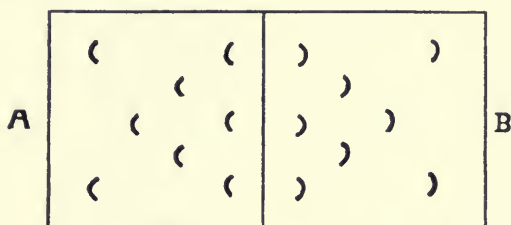
The players are arranged in two concentric circles, facing one another. Ball used as in A, and game starts as in A.

The player hit by a ball is declared out and after one division has lost a give number of players it has lost, and the game begins anew.

After every game the circles exchange places, the outer becoming the inner, etc.

### *Bounce Ball.*

The gymnasium is divided into two equal parts by a line drawn with chalk or by the placing of balance-boards, etc. The parties are placed on each side 10 to 12 feet from the center line. The number of participants is limited.



One player of party A throws the ball in such a manner that it touches the floor and bounds over the center line. Party B now strikes and bounces the ball back over the line into the opposite field. This may be done in various ways, as:

1. Return the ball by striking before it touches the floor.
2. Return the ball by striking after it touched the floor.
3. Strike the ball to touch the floor and then strike it into the other field.
4. Bounce the ball after it touches the floor and then strike.
5. Strike the ball to touch the floor, then bounce and strike.

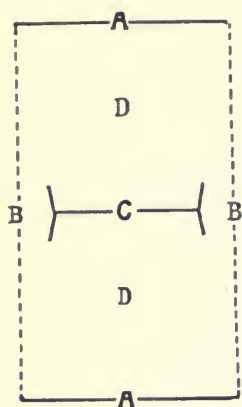
### *Fouls.*

1. The incorrect throwing of the ball.
  2. Touching of the center line.
  3. Double bouncing of the ball.
  4. Catching of the ball under the line.
  5. Touching the ball with other parts of the body than the hands and touching the floor outside of the boundaries.
- Twenty fouls decide the game.

### *Ball Over the Rope. (A.)*

The game may be played by 10 to 40 participants. An ordinary foot, basket, or medicine-ball may be used. The ball is thrown over a rope from one party to the other until a foul is made. It is preferable to throw and catch the ball with two hands, but to do it with one hand is no foul. Throwing must be done without delay.

Two jumping-stands for vaulting purposes 12 to 15 feet apart, with a rope about 5 feet high, are placed in the center of the field, which is 30 to 35 feet long and 15 to 20 feet wide. The field may be extended according to the number of participants. The difficulty of the game is somewhat increased by placing the rope 10 feet high.



- a—Front and rear boundaries.
- b—Side boundaries.
- c—Rope or fish pole.
- d—Fields.

#### Rules.

Each of the equally strong parties are scattered over their respective field; after a game, fields are changed. Every part of the field must be protected; the best players must be placed at the rear and side boundaries. The ball may be thrown any way. If it goes above height of head and touches the ground outside the rear or side boundaries it is no foul and must be thrown back to the party who threw it. The party that made the first 20 fouls has lost the game.

The fouls are called aloud by an umpire.

#### Fouls.

1. When the ball goes under the rope.
2. When the ball goes outside of the jumping-stand into the other field.
3. When the ball touches the rope.
4. When the ball is raised, kicked or stroked over the rope.
5. When the correctly thrown ball touches the ground uncaught.

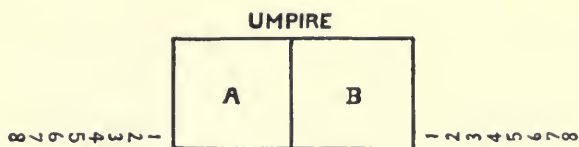
On touching the ground the ball is dead and the party into whose field the ball was thrown begins again.

The player who caught the ball must throw it; transferring to a better player is not allowed. The livelier the game is played the more interesting it is.

### *Ball Over the Rope. (B.)*

Two jumping-stands with a rope about 6 to 7 feet high are placed in the center of a playground 15 to 30 feet apart. The boundaries must be marked. Eight to 20 players are divided into two equal parties (A

and B) and are arranged in flank ranks and placed outside of the rear boundaries.



The first player of party A steps into his field and throws the ball with both hands over the rope into the opposite field where a player of party B has taken place to catch the ball. After having thrown the ball, player one of party A runs to the rear of his line. All other players move forward so that player 2 now occupies the place of player 1. Player 1 of party B without pause throws the ball into the opposite field, etc.

The ball may be thrown from any part of the field, but only the player standing in the field may catch it.

#### Rules.

1. An unbounced ball counts 1 point.
2. A ball thrown below the rope counts 1 for opposing party.
3. A ball thrown over the boundaries counts 1 for opposing party.

If the latter ball is caught by that party 1 point is added.

Twenty points won decide the game.

After a game the parties change fields. The points made are called aloud by an umpire.

NOTE TO BALL GAMES.—A large number of games enumerated under Bean-bag and Dumb-bell Games can be played with basket-balls or medicine balls, making these games far more interesting.

It is left to the discretion of the teacher to choose such games as may suit the purpose and the supply of material at hand. I particularly classed these games where I did, because bean-bags and dumb-bells are procured at less expense and are almost always at hand.

### COMPETITION RUNNING GAMES.

#### *Dumb-Bell Race.*

##### I.

According as space permits, two, four, or more players may take part at a time.

Each of the players places four dumb-bells, each four steps apart, upon the floor and returns to the goal. At the command "Go!" they run toward the bells and, picking up the first bell, bring it to the goal, then the second, the third and the fourth. The player who succeeds in bringing all the bells to goal first, wins.



II.

Like I, but pick up the last bell first, then the second, etc.

III.

Like I, but pick up one bell after the other before returning to goal.

IV.

Like III, but pick up the last bell first.

V.

Like games I, II, III and IV, only reverse the order; instead of bringing the bells to goal, let the players distribute them to the four marks on the floor.

NOTE.—Variations, such as hopping, running backward, etc., may be substituted. The games may also be played with Indian Clubs, blocks, erasers, etc.

## ANTAGONISTIC GAMES.

### *Pushing.*

Two players stand opposite each other, right hand placed on opponent's shoulder, left hand under his right shoulder, the left leg placed forward, knee bent. At the command "Push!" the opponents try to push each other over a line drawn in rear of them. He who succeeds is winner.

NOTE.—Tearing at the clothes is not permitted. The game may be played by a larger number of pupils at the same time.

The same game may be played with arms folded forward.

### *Pushing With Hopping.* (Rooster Fight).

The two players fold arms forward and, hopping on one leg, push with their shoulders against each other. The one who touches the floor with both feet first, loses.

NOTE.—Changing of feet is allowed.

### *Forcing Out of Circle.*

One player, standing with one foot in a small circle, arms folded, has to defend himself against one or two, also arms folded, hopping against him. If they succeed in pushing him out of the circle, he has lost. If one of those attacking touches the floor with both feet, they have lost. Attacking and defending has to be done with the shoulders.

### *Pulling.*

The players stand opposite each other and a line is drawn between them. Then, after both hands are joined, left or right foot placed backward, rear knee bent, the order to pull is given. He who is pulled out of line, loses.

Opponents stand with only the right hand joined and then pull. Not to get one sided, join left hand occasionally.

Sitting on the floor, feet towards feet, hands joined, the players try to pull each other up and over. The one pulled over loses.

Two opponents in leaning-support, face to face, a webbing-strap around their necks, try to pull each other over a drawn line. He who pulls the other over, wins.

NOTE.—The same may be done in facing the opposite direction. In this case the strap must of course be longer and placed under one shoulder and over the other.

*Pulling with Hopping.*

Two players join hands and, hopping on one foot, pull each other. He who touches the floor first with both feet, has lost.

NOTE.—Changing of hand and foot is allowed.

ANTAGONISTIC GAMES WITH APPARATI.

PULLING.

*Tug of War.*

This game may be played by two or any number of pupils, according to the space and the length of the rope.

A number of players, divided into two teams, matched as evenly as possible, are selected. The two leaders may choose numbers. At command they take hold of the rope placed in the center of the room and stand face to face, one hand ahead of the other and one leg placed backward, knee bent. As soon as the umpire has said "Get ready—Go!" each party tries to pull the other over a drawn line. The party which is pulled over twice out of three attempts or trials, loses.

The rope may also be taken the following way: The right hand in front of the body, the left hand to the rear, forearm in small of back.

Play the same game in sitting position. The party that pulls the most rope, wins.

*Pull and Raise.*

A wand held over head by No. 1 has to be pulled down by No. 2, who, if he has succeeded in doing so, must also raise it. (No. 1 resists in both cases.) Then No. 2 exchanges places with No. 1.

NOTE.—In raising wand take reverse grip.

*Pushing with Wand.*

Two opponents take hold of a strong wand, the right hands at the extreme ends, left hands a little to the right and left of the center respectively.

The left leg is placed forward, knee bent. One tries to push the other over a drawn mark.

*Pushing with Two Wands.*

Two players, face to face, place two wands under each other's shoulders, arms bent, hands grasping wand with underhold. One player

tries to push the other over a drawn mark. If the game is played with long, strong wands, teams of three or four may take part at a time.

NOTE.—This game may also be played with hopping.

### *Wand Wrestling.*

A wand is held by two players, the right hand taking underhold at the extreme end of the wand, the left hand an upper hold close to the opponent's right hand. Try to wrench and twist the wand out of the other's hands.

NOTE.—Upper or ordinary hold—knuckles upward, thumb inward; under or reversed hold—knuckles downward, thumb outward.

### *Wrestling in a Circle.*

A circle is formed by about 6 to 10 pupils. In the center an Indian club is placed. The pupils, whose hands are firmly connected, then move cautiously around and towards the club, each trying to make his neighbor touch the same and knock it over. He who knocks the club down is out of the play. The game continues until there are too few to play. With older pupils, also with larger number, the game with but one club is too simple; take three or four and finally place a large ball between the formed group of clubs, thus increasing the difficulty of the game.

### *Wrestling in the Triangle.*

Three clubs are placed on the floor in a triangular shape. Two players grasp hands firmly and take positions, standing upon one foot, with the clubs between them. At the word "Go!" the players attempt by pulling and pushing, to make the other knock down a club. The one succeeding wins. It is prearranged that the players hop on the same foot constantly or hop from one foot to the other; if, however, one player touches the floor with both feet, he has lost.

### *Grip Test.*

Two players stand opposite one another, grasping a wand with both hands raised over head, one foot placed forward.

Upon a given signal both press the wand downward, keeping the wand grasped firmly. The one succeeding in turning the wand in his opponent's hands is the winner and has the stronger grip.

## CLASS GAMES.

### *Cat and Mouse.*

The players form a circle, grasping each other's hands and standing about one arm's length apart. One pupil is selected to be the cat, another to be the mouse. The former stands outside of the circle, the latter inside. The cat tries to catch the mouse. The pupils forming the circle may favor one or the other by raising the arms, so as to allow him to pass quickly or they may oppose by not allowing him to pass

in or out of the circle. As soon as the mouse is caught, two other players are chosen cat and mouse respectively, and the former players resume their places in the circle.

*Come Along.*

The players form a close circle. One passes around the outside of the circle and, touching one of the players on the shoulder, says "Come along." He then runs to the right, the other to the left. Both try to get into the vacant place; he who gets in first may stay, while the other goes around as before.

*Variations.*

1. To introduce the game let players upon being touched try to overtake and tag the runner.
2. Run in opposite direction and upon meeting grasp right or left hand and 4-4 circle before going on.
3. Slap opponent's right hand with left, left with left, then both hands, before going on.
4. Circle around some given object, and numerous other variations as above may suggest.

*Beetle Goes Around.*

The players stand in a closed circle, hands behind body, so as to be ready to grasp the offered beetle. All face inward. One participant who walks outside the circle, may slap any one who turns his head. After walking or running a short distance saying "Beetle is out, don't face about," he puts the beetle into the hands of someone and running away says, "Beetle move." The receiver of the beetle now strikes the nearest player to the right, who, trying to avoid the beetle, runs quickly around the circle to his place. The play goes on until all have had the beetle.

NOTE.—The players who have had the beetle fold arms or grasp hands in front, thus avoiding being given the beetle a second time.

*Gardener and Tramp.*

This game is similar to cat and mouse, but in this game both players are in the circle. "What are you doing in my garden?" asks the gardener. "Eating berries," answers the tramp. "Who let you in?" "No one, I jumped over the fence," and with this the tramp runs away. The gardener gives chase until the tramp is caught.

*Forming a Chain. A.*

A number of players, say 16, divided into two equal parties, form one line, hands joined. At the command "Run!" the two at the extreme ends of the line run towards and pass between the center two, all following. After all have passed, the center two turn about, hands kept joined, arms across chest; then the line winds between the next two nearest to the center and so on to the last. The division forming complete



chain first wins. At the command "Face about!" all execute half turn, raising arms overhead, but keeping the hands joined.

*Forming a Chain. B.*

Like A, but two equal parties stand opposite one another.

*Catching Fish.*

Two ranks of players (the fishers) with joined hands, stand opposite each other at the end of the room. An equal number stand in the center (the fish). The fishers move forward towards the center, the fish try to escape; breaking the ranks (net) is not allowed. All fish caught stand aside and no longer take part in the game. The remaining fish then become fishers, the former fishers becoming fish. The game continues until the last fish is caught.

*Black and White.*

The class is divided into two parties, one called "Black," the other "White." A chalk line divides the parties, who stand with the left foot close to the line, facing outward. A goal line is also drawn 5 to 6 feet from each side of the room. The teacher, standing where plainly seen by all the players, calls out either "Black" or "White." If "Black" is called, this party has to run towards its own goal line, the party "White" chasing. If "White" is called, that party runs and "Black" chases. Any one caught before reaching the goal drops out of the game. The party which finally has the least number of players or none left, has lost the game.

*Three Deep.*

The players form a double circle, one within the other. The distance between the members of a circle must be two or three steps. Two players begin the game. One runs around the outer circle, the other tries to tag him. The runner quickly moves to the inside in front of a pair of players and then the last or outside player must run. If the tagger succeeds in touching the runner before he jumps inside they reverse the running, making it a rule, that the one who has tagged must get in front of a pair at once. Never run across the circle or between circles to reach the inside.

NOTE.—This game may be played with the members of the pairs facing one another, the runner getting between any pair. The one towards whom he turns his back must run away. In this variation cutting through the circle is permissible and advisable.

*Hawk and Hen.*

A party of 10 or 12 players, so-called "hens," stand in line behind each other, hands on front member's shoulders. The first raises the arms sideways to protect those behind her. One player, the "hawk," tries to catch one of the hens, not the first and second of the line. The

first hen must face the hawk through all the movements and all the other hens keep in line with her and out of the hawk's reach. When a hen is caught, she is out of the play. Both the hawk and the first hen take position at the rear of the line, the next two hens becoming hawk and hen, respectively.

#### *Attack on the Castle.*

Four two-foot squares are marked off on the floor, a certain distance apart, along the wall, and, at the left side of each, a prison. These squares are the forts of the castle. In each square stands a captain, who defends it. In front of each square stand four soldiers of the opposing force, who try to storm the fort. Two of them may attack at the same time, the others constituting a reserve force. If one succeeds in putting his foot or hand into the square, it counts one point for the attacking force. If the captain touches him before he does this he is made a prisoner and goes to the prison. Two points decide the battle in favor of the attacking force; two prisoners decide it for the defending force. If the fight stops on one fortification, it must still go on at the others, until the last is taken, or successfully defended. The points made on either side are then counted, and the side having the greatest number of points wins.

#### *Hound and Hare.*

This game is similar to cat and mouse, but differs in the formation of the players. They are arranged in ranks and files, rank as well as file members standing two steps apart, hands joined, thus forming hedges and the spaces forming lanes. The hound stands in front of the first rank, or hedge, the hare between ranks and files, or so-called lanes. At the command "Run!" the hound runs after the hare. If the hound is near the hare, the teacher may give the order to face quarter turn right; all then face quickly and join hands again with the near neighbors, thus making it difficult for the hound to catch the hare.

NOTE.—With the older pupils the rank members, instead of joining hands to connect the ranks and files, may also use wands; these are to be carried in the right hand when facing right, the outside members with wands vacated shouldering the same. Tagging across the hedges is not permitted, a fair catch being made only in the lanes.

#### *Bogey-Man.*

One player, the "Bogey-Man," stands in one goal and, running out, calls "Are you afraid of the bogey-man?" All the other players, standing on the goal opposite the bogey-man, answer "no," and run forward towards his goal, whereat the bogey-man tries to catch one of the players. The one caught must follow the bogey-man to the opposite goal and from here both run, with or without joining hands, to catch the rest of the players. The game ends when all have been caught.



### *Last Couple Out. \*

The class is formed into one or more columns of twos, according to the space and number of pupils. They take their position at one end of gymnasium or play ground.

At the head of the column, one member of the division stands with his back to the rest of the players and calls: "Last couple out!" (The teacher may also give the signals by clapping hands.)

Upon the given signal the last couple runs forward, one member on each side of the column, and tries to rejoin before one of them is tagged by the leader. The one caught becomes the partner of the leader and the couple then takes its position at the head of the column. The one not caught now becomes the leader.

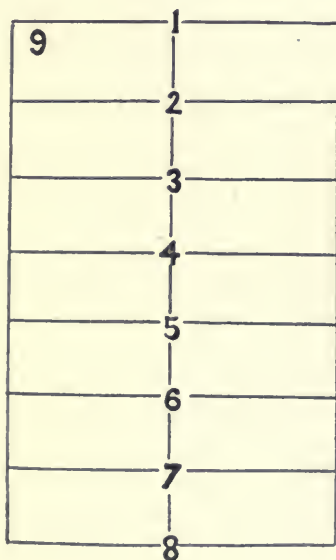
The leader must not look back nor start too soon; he must depend upon his sense of hearing and start when the players are slightly to the rear of him. The leader must remain the leader until one of a couple is caught, or the teacher believes he has run long enough, when another player may be chosen to take his place.

### *Rabbits.*

#### A South African Gymnastic Game.

The playground is an oblong about 20 by 90 feet, divided into 14 equally large fields (see diagram). The two playing teams consist each of 9 men, one of which is captain, the one team being guards

(hunters), and the other runners (rabbits). The object of the game is for one of the rabbits to pass all the hunters and, after having reached the other end, to again return to the starting place without being tagged. At the start the guards are stationed in their respective lines in the center of the field. During the game they must stay on their own lines, but are allowed to run from side to side; the captain, however, can run in any line (either lengthwise or crosswise). After placing all his men, the captain calls "Ready!" or "Rabbits!" The game is then started by one or more of the rabbits crossing over into one of the upper fields without being tagged by a guard. Thus, as the opportunity offers itself, he crosses over and moves forward, evading the hunters (guards) who try to tag him. The others follow. Should a rabbit be tagged he is "dead." Three "dead" rabbits bring about a change of sides, those



being hunters becoming rabbits, and vice versa. Should a rabbit succeed in getting across the 8th line he starts back, and now the hunters must watch the rabbits coming from both ends. If a rabbit succeeds in getting to the rear and back again to the starting point, he cries "Hasi!"—"Rabbits!" which signifies a game won for his side, upon which all the runners again start a new game. When more than 18 men play they lay out two grounds adjoining one another or add more fields to the end of one.

NOTE.—The above game was played by the Boers in St. Louis and published by William Stecher in *Mind and Body*.

#### *Policeman and Robber.*

One-half of the number of players, the policemen, are stationed at one end of the gymnasium or play ground, the other half, the robbers, are stationed on the opposite side. A starting point is fixed at either end. An object, such as a dumb-bell, club, etc., is placed on the floor or stool at a distance from the robbers of one-quarter or one-third of that between both parties. The policeman is armed with a beetle. One player of each party steps upon his respective mark. At the command "Go!" the robber tries to get possession of the object and return to his mark before the policeman overtakes him and strikes him with the beetle.

If the robber is struck he becomes the policeman's prisoner; if he succeeds in returning with the object, the policeman is taken to the robbers' den. The side having the most prisoners after all have run, is declared victorious.

#### *Fox in His Den.*

The pupils are scattered promiscuously about the playground. A circular space, with a radius of about 10 feet, defined by a chalk mark or other means, in one corner of the gymnasium, designates the den. One player, supplied with a beetle, is assigned a position within the den and upon emerging, in order to make a prisoner of one of the players, he must either hop upon one foot or, while running, emit a clear humming sound without a break in his voice. Upon failing to do one or the other, the remaining players are allowed to beat him until he returns to his den; if he succeeds in striking a player while hopping or humming, that player must run to the den at once, the other players having the right to beat him until he reaches it. The player caught then becomes the fox and starts out in the manner of his predecessor. The original fox, as well as all succeeding players who are caught, remain in the den until all have become foxes.

The players are not allowed to run into the den until caught, under penalty of being beaten by the foxes therein.

#### *Variation to Fox in His Den.*

Should a large play ground or gymnasium be at the disposal of the class, the following variation makes this game very interesting:

After a player is caught, he becomes an assistant to the fox, forming a chain by grasping hands. The chain may consist of two or three foxes. Should the chain be broken, all members of this chain are liable to persecution, until they have again reached the den.

It is to be understood that in the variation the foxes must return to the den after striking a player before the game can be resumed.

NOTE TO SOME OF THE ABOVE GAMES.

*Hawk and Hen* can be played as a beetle game by arming the hawk with a beetle. After he successfully strikes the last player in the file the game is ended.

*Three Deep.* The runner is armed with a beetle. Upon striking the player, he drops the beetle, whereupon this player quickly picks it up and gives chase.

*Attack on the Castle.* Let the captain be armed with a beetle, in which case allow three players to attack.





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